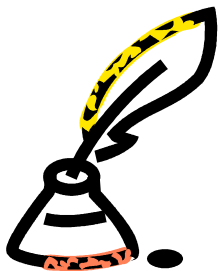


Wiltshire Guild  
Spinners Weavers and Dyers



Newsletter June 2012



## Letter from the Editors

Dear All,

It has been a very enjoyable year so far at the Guild. Thank you to the committee for all your hard work in arranging events, trips and speakers, not to mention grants for improvements and new equipment on top of all the day-to-day running of the studios. We are sure that all the members old and new appreciate the work put in.

Thanks to everyone who has contributed to the newsletter this time. All contributions are always welcome. Please let us know if there is anything you would like to see in the newsletter.

The newsletter is now available on-line and there it is in colour! For those lucky enough to have access to a computer, you can just type in “Wiltshire Guild” in Google or use the link;

<http://www.westwiltshire-communityweb.com/site/Wiltshire-Guild/index.htm>.

Julia and Harriette

A very warm welcome to new members;

Sue Bartram, Joan Battersby-Harford, Hanne Dahl,  
Janet Mortimer, Lynne Vercoe.

## **Chair's Report June 2011**

Dear Guild Member

I feel that I should be wearing a T-Shirt saying "I survived the Cloth Road". It's been an exhausting couple of weeks and I can't thank enough all of you who helped make it a success. We didn't expect to make much money, but that wasn't the point of doing it. The Guild made just over £100 but we had nearly 300 very interested visitors who really took their time and appreciated what we do. That is a far better definition of "success".

Thank you to all who brought work to display and sell, all who stewarded (many coming a long way to do their stint), and all who helped set it up and take it down. If you didn't manage to contribute this year, perhaps you could next time?

We few, we happy few, had a great day out at Wonderwool Wales, but financially it was a disaster. 25 people put their names down to go, but only 14 went on the day. I know things happen, but please don't put your name down and then not let the organiser know what's going on.

When this Newsletter is published we should know if the outing to the National Exhibition is viable. If we do go ahead, there will not a Guild Day in July as it coincides with the trip and most of us will be going.

We don't usually have a Guild meeting in August because we have our Exhibition then, but this year we will have a Spinning Bee and shared lunch on 18<sup>th</sup> August. Just come and spin, chat and have a nice lunch, perhaps in the garden if the weather is good. Sounds great!

Lesley



Auli would like to say a big “Thank you” to everyone who has supported her with help and donations of plants and equipment for the garden.

I am sure that we all can say a huge “Thank you” to Auli. Her skill and enthusiasm is transforming the garden into a very pretty and informative space.



### **For Sale**

Majacraft - Little Gem folding double treadle spinning wheel and carry-bag.  
Plus three bobbins.

£550.00 (£730.00 new bought June 2008).  
Contact Andrea Cross: 0117 956 5070



Please let us know if you have items for sale, or would like to put an advertisement in for equipment that you would like to buy.





This is my very own “Oops!” button.

Jackie very kindly compiled a list of suppliers for us for the March newsletter and I managed to miss off some information. Well spotted Jackie! Here are the details:

### **Weaversbazaar**

Suppliers of worsted wool yarns for tapestry weaving, cloth weaving and lace knitting.

E-mail; info@weaversbazaar.com

Tel; 07801607286

### **My Fine Weaving Yarn**

A very interesting range of fine yarns and a very easy to use colour catalogue on line.

Website; www.myfineweavingyarn.co.uk

E-mail; enquiries@myfineweavingyarn.co.uk

Tel; 01455 554647

Julia

### **Knitter's Graph Paper.**

One of the best things about guild meetings is that everyone is so willing to share hints, techniques and ideas. Harriette spotted Mabel using knitter's graph paper to design a coloured pattern. Knitter's graph paper has shapes which are slightly taller than wide and this is better for getting an idea of how the finished picture will look, as if you use normal graph paper, the design is distorted because knitted stitches are not square. It can be down loaded free at:

<http://www.needlepointers.com/displaypage.aspx?ArticleID=25750&URL=http%3a%2f%2fwww.sweaterscapes.com%2fcharts2.htm>

or

<http://crochet.about.com/od/free-graph-paper/ig/free-printable-graph-paper/free-knitters-graph-paper-1.htm>



## Change of Programme

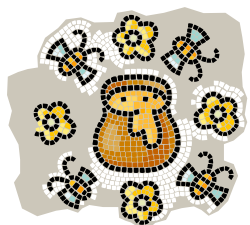
June 16th

Fleece Sale Day starting at 11pm

Rosemary will be showing you how to sort a fleece in Studio 4.

July 7<sup>th</sup>

Natural dyeing day. We will meet in Studio 4. Please bring small samples of fibre or yarn. If possible, pre-mordanted with Alum, but do not worry if you have none, or not sure how to do this, as it can be done on the day and the Guild have some Alum. Everyone is welcome. £2.00 fee as usual.



July 21st

Our spinning bee day has been cancelled as a lot of us will be going to the National Exhibition on a coach trip.

August 18th

Spinning bee and shared lunch so please bring a dish; whatever you would like to share. If the weather is good we can sit in our lovely garden. Hopefully Auli's silk worms will have emerged by this meeting and she can tell us about them.



September 15th

Starting at 11.30am Anne McDowell will be telling us a little of the History of the Dorset button. She will be giving a demonstration in the afternoon and I expect we can all have a go; it is a wonderful way of keeping the heritage and skills alive. More information later on.

### **Editor's note**

In case anyone wondered, *"A **bee**, as used in quilting bee, working bee or spelling bee, is an expression used together with another word to describe a gathering of peers to accomplish a task or to hold a competition. Especially in the past, the tasks were often major jobs, such as clearing a field of timber or raising a barn that would be difficult to carry out alone. It was often both a social and utilitarian event. Jobs like corn husking or sewing, could be done as a group to allow socialization during an otherwise tedious chore. Such bees often included refreshments and entertainment provided by the group.*

With thanks to Wikipedia.

## **Residential Courses October 2012**

Lorna Goldsmith of Kennet Valley guild of Spinner Weavers and Dyers contacted Lesley with details of their annual weekend residential course. The tutors are and courses are;

**Alison Ellen, Creative knitting**

(<http://www.alisonellenhandknits.co.uk/>) limited places available.

**Stacey Harvey-Brown, Weaving for texture**

(<http://www.theloomroom.co.uk>)

**Anna Yevtukh, Creative bookbinding**

(<http://www.annayevtukh.com>)

**Alison Daykin, Creative spinning**

(<http://spinningandweaving.weebly.com/>)

The residential costs for the course include the tutorial fees, accommodation, full board and refreshments all day during the course. The courses will run from Friday 19<sup>th</sup> October evening – to include an introductory session with the tutor in the evening after dinner, and will end on Sunday the 21<sup>st</sup> in the afternoon.

The Venue is Wokefield Park, a DeVere venue near Mortimer, Reading, which also houses leisure facilities such as a gym and swimming pool which are available to guests.

Prices for non-members of the Kennet Valley Guild of Weavers, Spinners and Dyers start at £180 for the bookbinding course, without accommodation to £305 for a single room for the weaving course with Stacey Harvey-Brown. The full list is on the notice board. Call **Lorna Goldsmith on 0118 9813 429**. For more details

A deposit of £50 secures your place and cheques should be made payable to **Kennet Valley Guild W, S &D**

Courses have been offered to Kennet Valley Guild members first, and remaining places are now offered on a first come first serve basis to other Guilds to fill spaces where possible.

There will be some additional minor materials costs depending on the course chosen.

## **Clare Clensy, Royal School of Needlework.**

Clare Clensy studied a three year apprenticeship at the Royal School of Needlework, learning her craft in the medieval home of King Henry VIII, Hampton Court Palace, in London. She graduated in 2000 and has been running her own studio, Vine Embroidery, at March Farm, Hilperton since.

She came to talk to us in February and was fascinating about what her apprenticeship actually involved as well as how much dedication was required to complete it. She explained that they were taught to embroider in such a way that anyone else could carry on their embroidery and the “join” would be seamless. There is a prescribed way to sit, hold and apply the needle as well as definitive stitch formation. They were forbidden to take the lift to the top floor where they worked at Hampton Court, as they were told they needed the exercise. This was probably true as they could be working for eight hours a day. They had homework each evening and most of the apprentices ended up living in digs nearby so that they didn’t have too far to transport the “homework”, which was usually on frames!

She was taught how to plan her projects, how to initiate them and how to research. For her final piece she had to come up with a design including a saint which no-one else had ever used! During her time at the palace she learnt a range of embroidery techniques including restoration, regimental embroidery, church work, silk shading, gold work, white work, stumpwork, crewel work and canvas work. She brought exquisite samples of her work with her and we were both, fascinated, inspired, as well as perhaps slightly daunted!

Clare's book, A Beginner's Guide to Silk Shading was published by in 2007 by Search Press and she runs classes from her studio as well as taking on individual commissions, work for churches, antique dealers, wedding wear and dress designers alongside her busy teaching schedule.

We enjoyed her talk and anyone who missed it or who would like to see some of the kits she produces can find more information on her website: <http://www.vine-embroidery.co.uk/>.

Harriette



## **NEW ZEALAND HOLIDAY**

At the beginning of March this year I did a 19 day tour of New Zealand, taking in both islands. I travelled with Grand Pacific and the tour was excellent. All the hotels except the one at Christchurch were excellent and all the meals everywhere were also excellent. I'm a Coeliac and New Zealand is a Coeliac heaven. Even small cafés had gluten free cakes and usually a gluten free savoury on offer. All the hotels provided gluten free bread.

The size of the two islands together is about the same as the size of the UK. But the population is only 4.5 million. 3.5 million live on the north island and only 1 million on the south island. Most of the Maori's live on the north island. The two islands are totally different. The north is volcanic and some of the volcanoes are monitored 24/7. The weather in the North Island is warmer than here; very rarely do they have frosts and summertime temperatures in the mid 30'sC. The south island lies on a major fault and is prone to earthquakes, also it is mountainous. The Southern Alps runs down the west coast, the highest mountain being Mount Cook at over 10,000 feet. The weather was excellent, only 2 days rain in the 19 days.

I flew direct with air New Zealand via Los Angeles, the flight takes about 24 hours. I went in a day early so as to catch up on my sleep. I was glad I did this as the first day I was a bit like a zombie.

The tour started in Auckland. From there we travelled north to the Bay of Islands. On the way we saw the Kauri tree which lives for hundreds of years. The tree sheds its lower branches as it grows and has a perfectly straight trunk. We visited a fascinating museum dedicated to this tree with some beautiful furniture. At the Bay of Islands we had a tour of the Waitangi Treaty Grounds which is where the treaty between the Maori tribes and the British was signed. On day 4 we had a catamaran ride and saw dolphins, but it was very rough and pouring with rain, not the best trip. We then returned to Auckland. The next day after a visit to the Sky Tower with spectacular views over Auckland we visited a Dairy Farm. We had a tour of the farm and an excellent lunch – roast lamb of course. The north island is mainly dairy or beef farming as well as vineyards. The sheep are mainly on the south island. They make a good living from dairy farming. The farmers dictate the prices they get. We then travelled onto Rotorua. This is where there are a lot of boiling mud pools and Geysers. Everywhere steam is coming out of the ground and from streams. It's a bit strange. All this steam runs one of their power stations.

On day 6 while at Rotorua we visited the Agrodome where we saw performing sheep, a shearing display and sheep dog trail. This was fascinating. At the back of the stage there were tiered stands with plaques showing the variety of the sheep. One by one the sheep came in and went and stood behind the plaque

showing their breed, all knew exactly where to go and stand. Most of them hadn't been shorn so one could see what they all looked like. Apart from Merino, Corriedale and East Freisland, all were well known British breeds. The sheep were very docile, and were quite happy to let one of the sheep dogs run over their backs. It was an excellent show.



After some free time we visited the boiling mud pools, a Maori carving workshop and Maori weaving workshop. We then went to a Maori concert which was excellent. Some of us, me included, went on stage to try out their dances. It was great fun. The men tried the Haka. After the concert we had a delicious meal they had cooked. We continued south over the next few days and on day 8 we were at Wellington. On day 9 after visiting Te Papa their National Museum we boarded the ferry after lunch to take us to the South Island.

On day 10 we had a tour round Christchurch, the damage to the buildings is terrible. You can't go into the centre. Saw the damaged Cathedral at a distance. Went to the museum where there is a moving display about the earthquake. I hadn't realised that there had been three earthquakes last year, February, June and December. They are constantly having aftershocks and since the 4<sup>th</sup> September 2010 there have been nearly 10,000 aftershocks. On leaving Christchurch we travelled south across the Canterbury plain which is a wine growing area and through Ashburton, the home of the Ashford factory. The factory is on the main road, but I was unable to take a picture of the huge spinning wheel that sits outside the factory as I was sitting on the wrong side of the coach. We eventually turned inland towards the high mountains which had snow on the top. The countryside generally reminded me very much of Scotland. The weather was brilliant with a bright blue cloudless sky. When we arrived at Mount Cook I was able to take a helicopter ride up onto the Hutton Glacier which was at 7800ft and to view Mount Cook close by. It was a

stunning experience. From here we travelled to Oamaru where I met up with a lady I had worked with while at Longleat and then onto Dunedin. This is a Scottish city and has a shop selling everything Scottish, tartans etc. At Dunedin we were entertained with a Haggis ceremony. I haven't laughed so much for a long time. Over the next few days we saw lots of sheep. One thing I found interesting was that it appeared as if some of the sheep hadn't long been shorn which I found strange as March in New Zealand is like our September. The weather in the lowland areas of the South Island is very similar to our own, with frosts down to about -5C and summer temperature in the mid 20'sC. On day 14 we then travelled back to the western side through stunning scenery and onto Milford sound for a boat trip up the sound with lunch on the boat. This is a fiord on the west coast. We were very lucky to have fine weather as it usually rains here. The waterfalls were spectacular and there are high mountains either side of the sound. It was then onto Queenstown on the shores of Lake Wakatipu. Our hotel overlooked the lake which is huge and the views are stunning. Day 16 was a free day and I took a trip to Skippers Canyon on a 4 wheel drive minibus. The scenery was wild and beautiful. The dirt track which in parts wasn't much wider than the minibus hugs the mountains and follows the Shotover River which was a gold mining area in the 1800's. The dirt track was made entirely by hand in the 1800's to provide access. Our guide was excellent and told us that even engineers he had taken on the trip said they would struggle to build the road now with our modern equipment. After two hours we reached Skippers Canyon which used to have a large settlement. The school with accommodation for a teacher and a homestead have been renovated. There were interesting photos from the 1890's. The weather was excellent. In the afternoon I took a trip up in the Gondola and the views over Queenstown were stunning. We then travelled up the west coast and I did a safari on the Haast River in a jet boat. This was great fun. We then went onto Fox Glacier which has retreated a lot since 1750. We had limited time here so there wasn't time to get close to the glacier. The weather was stunning so we had good views of the snow-capped mountains. On Day 18 we travelled through the mountains to Arthur's pass where we boarded the transalpine train which goes through the mountains to Christchurch. The scenery was spectacular. In the evening we had a farewell dinner. Day 19 was going home time. My flight didn't go till the evening so I met up with 3 ladies from a local WI that the WI I belong to is twinned with. One of them came to my hotel and we travelled by bus into the centre of Christchurch and then into the suburbs on another bus to meet up for lunch. In the evening I flew back to the UK via Los Angeles. According to my itinerary we travelled about 2765 miles.

Diana Bennie

## **A Passion for Red – talk by Ros Wilson, Kennet Valley Guild**

Ros talked about the qualities of red as well as giving a historical overview of how red was achieved from dyestuffs through the millennia. She does a lot of dyeing herself and showed pictures of the wide range of shades achieved. I hope we might have a copy of her slideshow with hints for particular dyestuffs which would be useful for our Natural Dyeing Group.

Red is at the opposite end of the colour spectrum to blue and it has the longest wavelength of all the colours; seeing red can actually change one's pulse rate. One of the main problems with any dye is how fast it is, whether it changes on exposure to light and how long the colour can last and this has dictated the value of dyed cloth which was one of the earliest items traded around the world.

### **Kermes**

Three thousand years ago red was obtained from the bodies of the kermes scale insect: found on oak trees, particularly in the Mediterranean region. The name is the origin of the word "Crimson" and has even been found in a Neolithic cave-burial at Adaoutse, Bouches-du-Rhone. A good fast colour as demonstrated in The Coronation Mantle of Roger II of Sicily, silk dyed with kermes and embroidered with gold thread and pearls. Royal Workshop, Palermo, Sicily, 1133–34. Kunsthistorisches Museum, Vienna.

**Madder (Alizarin)** *Rubia tinctorum* (Common Madder), *R. peregrina* (Madder), and *R. cordifolia* (Munjeet or Indian Madder), native to the Old World, Africa, temperate Asia and America are part of the 80 strong *Rubia* family.

The roots can be over a metre long, up to 12 mm thick and the source of red dyes known as rose madder and **Turkey Red**. It prefers loamy soils with a constant level of moisture

In Viking age levels of York, remains of both woad and madder have been excavated. The oldest European textiles dyed with madder come from the grave of the Merovingian queen Arnegundis in St. Denis near Paris (between 565 and 570 AD). In the "Capitulaire de villis" of Charlemagne, madder is mentioned as "warentiam". The herbal of Hildegard of Bingen mentions the plant as well. The red coats of the British Redcoats were dyed with madder, while the officer's coats were later dyed with cochineal which is more colourfast.

## Cochineal

Following the Spanish conquest of the Aztec Empire, Mexican cochineal, which produced a stronger dye and could thus be used in smaller quantities, replaced the kermes dyes in general use in Europe.

Cochineal is produced by crushing a scale insect (*Dactylopius confusus*) which feeds on cactus, native in tropical and subtropical South America and Mexico.

The insect produces carminic acid that deter predation by other insects. Carminic acid, which occurs as 17–24% of the weight of the dry insects, can be extracted from the insect's body and eggs and mixed with aluminum or calcium salts to make carmine dye (also known as cochineal). Carmine is today primarily used as a food colour and for cosmetics.



Cochineal dye was used by the Aztec and Maya peoples of Central and North America. Eleven cities conquered by Montezuma in the 15th century paid annual tax of 2000 decorated cotton blankets and 40 bags of cochineal dye each. During the colonial period the production of cochineal grew rapidly. Produced almost exclusively in Oaxaca by indigenous producers, cochineal became Mexico's second

most valued export after silver. Soon after the Spanish conquest of the Aztec Empire it began to be exported to Spain, and by the seventeenth century was a commodity traded as far away as India. The dyestuff was consumed throughout Europe and was so highly prized that its price was regularly quoted on the London and Amsterdam Commodity Exchanges. After the Mexican War of Independence in 1810–1821, the Mexican monopoly on cochineal came to an end. Large scale production of cochineal emerged, especially in Guatemala and the Canary Islands; it was also cultivated in Spain and North Africa.

It has become commercially valuable again, "cochineal extract", "carmine", "crimson lake", "natural red 4", "C.I. 75470", "E120", or even "natural colouring" refer to a dye that is derived from an insect. One reason for its popularity is that many commercial synthetic red dyes were found to be carcinogenic. Soft water is needed for cochineal dyeing with best results from alum mordanting and modifying with washing soda.



A nopal cactus farm for the production of cochineal is traditionally known as a nopalry. Cochineals are farmed in the traditional method by harvesting the insects by hand. The controlled method uses small baskets called Zapotec nests placed on host cacti.

## **Brazilwood**

*Caesalpinia echinata* is a species of Brazilian timber tree in the pea family. Common names include **Brazilwood**, **Pau-Brasil**, **Pau de Pernambuco**. This plant has dense, orange-red heartwood that takes a high shine, and it is the premier wood used for making bows for stringed instruments. Brazilwood trees were such a large part of the exports and economy of the land that the country which sprang up in that part of the world took its name from them and is now called Brazil. The trees are now endangered and efforts are being made to increase their worldwide population. NB this is also sensitive to PH balance and dyebaths can be modified with soda and vinegar.

## **Acid Dyes**

With modern Acid Dyes, developed in the late 19<sup>th</sup> and 20<sup>th</sup> centuries the demand for many of these traditional sources has reduced. In the laboratory, home, or art studio, the acid used in the dye-bath is often vinegar (acetic acid) or citric acid. The uptake rate of the dye is controlled with the use of sodium chloride. In textiles, acid dyes are effective on protein fibers, i.e. animal hair fibers like wool, alpaca and mohair. They are also effective on silk.

Other materials mentioned which Ros was able to answer questions about: **Safflower** produces a red, but it is not very fast and grows in hot, arid countries; **Lady's Bedstraw** is from the same family as Madder, grows in the UK and dyeing with both of these improves with alum and soda mordanting.

Thank you Ros, for a fascinating talk.

Harriette

## **Upper body exercises for Spinnners**

### **Shoulders, chest and mid back**

Last time the exercises were all about stretching out your legs after a session sitting down. This time, I'm going to get your upper body moving and relaxed. Maybe your shoulders feel a bit tense, and there's a niggles in your back? Try these gentle exercises to re-energise.

#### **Shoulder shrugs**

Set your chair back from the wheel, or move to a different chair or stool; let your arms and hands hang loose. Take a minute to sit back and take deep breath in and out to relax the chest and try to think about breathing into the space between the shoulder blades - this will make the spine feel longer. Then place your finger tips on your shoulders with elbows pointing to the front.

Circle your elbows up and out six times in each direction, breathing deeply.

**Tip** Keep shoulders down and think of moving the shoulder blades up and down during the movement

#### **Mid back mobiliser**

Lie in the floor on your side with knees bent and plenty of space around you. You may want a cushion under your head. Put your arms straight out with palms of hands together. Breathe in and pull your tummy in; and then breathing out open the top arm up so that fingers point to the ceiling, then all the way over until the hand touches floor behind you. Let the ribs and hips rotate with the arm but keep legs together. Breathe in and on the out breath bring the hand back over the body to the start position.

Do six to each side. Keep holding your tummy in as much as you can.

**Tip** Keep the movement very slow - think of it as opening a very heavy page or gate.

## **Back and chest stretch over a cushion**

Choose a well stuffed cushion or firm pillow and lie on the floor, on your back with the cushion under your lower ribs and knees bent with feet on the floor slightly apart. Take your hands behind your head and allow the elbows to fall as far as possible to the floor. Take six deep breaths in the position.

Then move the cushion down to the lower back area, lie with knees bent and hands resting at the side. Breathe deeply and let the spine gently bend over the cushion to reverse the bending forward over your spinning or needlework. After six breaths gently move the head from side to side, trying to get each ear on the floor.



## **The Golden Spider Silk Exhibition**

The exhibition at the V & A has to be one of the most fascinating I have seen. As well as the beautiful, woven items, there is a short film which shows how the silk is obtained from the spiders.

I learnt that the appropriating and transforming of spider silk has a long history. Attempts to transform the spider web material began over 300 years ago, with many failures recorded. Over the last 8 years, Simon Peers and Nicholas Godley have been investigating the technical challenges of obtaining this material but also in the concept of using this pure silk for weaving.

Having enjoyed working in silk, my mind was blown by the reality that the Golden cloth displayed was woven in a yarn where each thread could be up to 96 strands of spider silk!

If you get the chance, go and view. (Ground floor; free entry)

Jackie Pohnert



## **The Panama Hat**

On the 6<sup>th</sup> of May John and I flew into Santiago, Chile, to join a ship at the nearby port of Valparaiso. The ship was then scheduled to call at Coquimbo and Arica in Chile, Lima and Salaverry in Peru then Manta in Ecuador.

The true Panama hat is made in Montecristi in Ecuador, not in Panama as



most people may think. The Torquía plant grows in the rainforest; it is cut with a scythe and transported on horseback for a journey of a few hours back to local villages. The reed like plant is then cut and the leaves are opened up, boiled and hung up to dry. It is then torn into very narrow strips before

being allowed to bleach in the sun, all of the family help with this process. Families receive just five pounds for a 1000 bundles, some having eight children to feed.

The finished fibre is finer than the finest linen, it is then taken to Montecristi where the weavers, both men and women, place the fibres on a hat block and commence their hand weaving. The highest quality hats can take up to a couple of months to complete. Working for at least eight hours a day, several different people can work on an individual hat, each finishing off a different process.



The people of Montecristi are very proud to put their name to their hats which are exported to as many as 32 different countries around the world. Linking the past with the present, some of the finest examples will sell for as much as £2000. Cheaper hats selling for around £30 - £50 are available, these being made in just a few days with much inferior reed. If you would like to see Panama hats being made you can watch the whole process on YouTube, just Google 'Making Panama Hats' and double click on any of the sites offered.

Our Journey then continued through the windy Panama Canal, where many passengers on deck sporting their new hats, lost them back to the rainforest! After visiting Limon in Costa Rica, Roatan in Honduras, and Cozumel in Mexico we disembarked the ship in New Orleans to fly home. We had a great time and saw many different crafts in the countries we visited.



Valerie

### **"Summer and Winter" with Janet Phillips**

In February, eight weavers from our guild had the opportunity to learn more about this weave structure from one of Britain's best weavers. The joy of a very mixed ability group all learning to look and understand exactly what we were creating is a terrific experience. We all worked at different paces in a very supportive environment. As well as the practical time, we also were offered some theory which explained the WHY.

I do recommend anyone to attempt one of the courses; you do not have to be an expert.

A special thanks to Maiu who led us in an impromptu Pilates session for our aching necks and backs.

Jackie Pohnert

## **More suppliers of yarns, fibres and drum carders.**

Following on from Jackie's list in March, we thought that it might be useful to include suppliers who have been recommended by Guild members.

### **Classic Carders**

Muckley Cross Farmhouse  
Acton Round, Bridgnorth, Shropshire  
WV16 4RP

Tel: 01746 714130

<http://www.classiccarder.co.uk>

They are a family firm, selling a selection of carders handmade in the UK. Each purchase has a two year guarantee and full after sales service.



### **Scottish Fibres**

23 Damhead, Lothianburn, Edinburgh  
EH10 7EA

Tel/Fax: 0131 445 3899

<http://www.scottishfibres.co.uk>

They are Ashford and Louët agents and suppliers of equipment and books for fibre crafts. Several of us have found them very helpful.

### **The Loom Exchange**

The Loom Exchange, Ash House, Stedham, Midhurst, West Sussex  
GU29 0PX

Tel: 01730 817191

<http://www.theloomexchange.co.uk>

They have recently renewed their website which is vastly improved. You can buy or sell looms, wheels and books.

### **The Threshing Barn**

Lower Lady Meadows Farm, Bradnop, Leek, Staffordshire  
ST13 7EZ

Tel: 01538 304 494

<http://www.threshingbarn.com>

The Threshing Barn is a lovely 17th Century, grade 2 listed farm. Set in the Staffordshire Moorlands. They run a wide range of craft courses and sell supplies for spinning weaving and dyeing both from the shop and mail order.

### **World of Wool**

Unit 8, The Old Railway Goods Yard, Scar Lane, Milnsbridge,  
Huddersfield, West Yorkshire  
HD3 4PE

Tel: 01484 846878

<http://www.worldofwool.co.uk>



This is a family firm which has been in business for 30 years, selling a huge selection of tops and fibres. It is probably a testament to their success that they do not open on a Saturday or Sunday.

### **Adelaide Walker**

55/56 Pegholme, Wharfebank Business Centre, Ilkley Road, Otley  
West Yorkshire

LS21 3JP

Tel: 01943 850812

This is another long established family firm with a huge range of tops and fleece, including some hand washed British fleece.

### **Wingham Wool Work**

70 Main Street, Wentworth, Rotherham, South Yorkshire  
S62 7TN

Tel: 01226 742926

<http://www.winghamwoolwork.co.uk>

Another long established firm with supplies for hand spinning and felt making. They run courses and you can even stay in their cottages in a nearby village.

This list is to give new members some idea of where to start looking. We will run a regular list of suppliers. Let us know your favourites, especially if they are local. Do have fun investigating before you purchase!

By special request of Harriette a repeat of:-

### OXBURGH RHUBARB CAKE



Oxburgh Hall is a 15th century moated house in Norfolk. Part of the National Trust, visitors will receive this recipe at this time of year.

8oz self-raising flour  
5oz margarine  
2 beaten eggs  
Pinch of salt  
topping

5oz of caster sugar (I use much less)  
9oz rhubarb, finely diced  
3oz sultanas  
Teaspoon of brown sugar for

Grease and line a 7 inch tin.  
Pre-heat oven to 180 C, 350 F, Gas 4

Sift flour and salt. Rub in margarine. Stir in caster sugar  
Mix in the eggs, rhubarb and sultanas (seems dry but don't panic)  
Turn into tin, spread and top with brown sugar  
Bake in oven for 1hr 25min or 1hr 30min until well risen and golden

Cool on a rack.

Jackie Pohnert

*A quick bit of research on the internet revealed that a good reason to visit Oxburgh Hall would be to see the needlework of Mary Queen of Scots.*

Julia

### **Pinwheel Purse**

This little project makes the most of small samples of hand spun yarn or left overs. The purse is big enough to hold a few coins or a small gift. If you pull the top apart it twists open and it snaps back closed again when you let it go.

Each purse takes less than 10g of leftover 4 ply sock yarn or similar. Use needles smaller than recommended for normal patterns for your yarn to make a firm fabric.

### **The Base**

Cast on 1 stitch.

Next row: Knit in front and back of stitch, knit to end.

Repeat until you have 25 stitches on your needle.

Next row: Knit 2 together, knit to end.

Repeat this row until you are back to 3 stitches.

Slip 1 knitwise, knit 2 together, pass slipped stitch over and fasten off.

### **The Sides**

These are all knitted in the same way as the base apart from one row worked in purl before beginning to decrease. This row gives the fold that makes the purse open and close. Knit four sides.

### **Sewing the Purse Together**

Sew the four sides to the base, making sure that the folds all run in the same direction. The bumpy side of the purl rows should be on the inside of the purse. Then join the four side seams.

### **Blocking the Purse**

Wet the purse thoroughly and then fold it carefully closed until it is square. Now leave it to dry with a pin pushed down firmly through each corner to hold it closed. It will take quite a while to dry because of all the layers but the result will be a perfect pinwheel purse.

The designer, Frankie Brown, kindly gave me permission to share the pattern. She is known as *Rosemily* on [www.ravelry.com](http://www.ravelry.com). Frankie's innovative little projects are free to download but she asks that the patterns are used for personal use, not for making items for sale and encourages anyone who enjoys them to make a small donation to The Children's Liver Foundation at [www.justgiving.com/frankiesknittedstuff](http://www.justgiving.com/frankiesknittedstuff).

Julia



## Wordsearch

Knitters will be familiar with the words hidden in this puzzle.

C	L	L	Z	A	H	X	A	N	K	S	W	W	I
D	L	D	C	A	Y	G	A	R	T	E	R	L	K
P	E	A	N	O	R	V	E	H	C	E	O	A	N
K	Y	Y	C	S	I	U	V	F	I	D	F	D	Q
R	R	Z	E	E	F	N	G	V	X	V	R	D	K
O	T	L	T	L	A	H	C	C	A	B	L	E	T
T	R	R	G	E	E	K	G	R	G	P	P	R	I
D	I	U	N	B	N	T	U	P	E	W	A	R	Y
A	N	P	I	S	K	S	V	F	P	A	Z	J	J
N	I	P	K	A	H	N	I	V	O	A	S	B	Y
T	T	O	C	W	E	E	I	O	N	F	V	E	U
N	Y	R	O	H	F	U	L	T	N	R	I	B	A
N	R	E	T	T	A	P	U	L	Q	V	W	P	W
S	L	I	S	R	P	B	O	B	B	L	E	B	W

BOBBLE  
CABLE  
CHEVRON  
EYELET  
GARTER  
INCREASE  
KNIT  
LACE  
LADDER  
PATTERN  
PURL  
RIB  
SEED  
SHELL  
TENSION  
STOCKING  
TRINITY

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